

## ART MOVEMENTS

Movement	Beginning	End	Description and main characteristics	Remarkable artists	Idea
Textile art	500	-	<b>Textile art</b> is the creation of artworks using plant, animal, or synthetic fibers, through various techniques like <b>weaving, embroidery, knitting, and dyeing</b> , to produce both functional and purely decorative objects. This form of art has a rich history, serving to express <b>cultural identity, tell stories, and convey social commentary</b> while also encompassing contemporary forms and installations.	Faith RINGGOLD, Anni ALBERS, Hannah RYGGEN, Mary Lee BENDOLPH...	
Chinese traditional painting	1400	1950	<b>Chinese traditional painting is</b> expressing the inner essence, spirit and energy of a subject rather than its mere appearance. It aims to create a sense of connection to the cosmos and life's flow by capturing the " <b>rhyme of breaths</b> " ( <b>qi</b> ) in the natural world, incorporating elements of <b>calligraphy and poetry</b> to convey meaning through <b>bold strokes, expressive brushwork</b> , and strategically used <b>blank space</b> . <u>Other key aspects:</u> <b>Inner Essence (Li 氣), Artistic Conception (Yi 意), Spiritual &amp; Philosophical Connection, Symbolism.</b>	QI Baishi, XU Beihong, WU Guangzhong, LIU Haisu, WANG Shimin...	
Japanese traditional painting	1400	1950	<b>Japanese traditional paintings</b> cover a large period and range of style, called: <b>Ukiyo-e</b> . Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors; scenes from history and folk tales; travel scenes and landscapes; flora and fauna; and erotica. The term ukiyo-e (浮世絵) translates as " <b>pictures of the floating world</b> ". Main material used: Mineral pigments ( <b>Iwaenogu</b> ), <b>Suihi-enogu</b> : Ordinary soil or clay, <b>Gofun</b> white pigment, Coloring materials ( <b>senryō</b> ): <b>Sumi ink, Metallic leaf and paint</b> (haku and dei)...	HOKUSAI, KUNIYOSHI, KUNISADA, CHIKANOBU, KIYOCHIKA...	
Classicism	1600	1850	<b>Classicism</b> was a movement inspired by the aesthetic principles and forms of ancient Greece and Rome, emphasizing ideals of <b>harmony, balance, order, simplicity, and proportion</b> . It values reason and perfection, often depicting idealized human figures and symmetrical compositions with restrained emotion and technical excellence. <u>Key points:</u> <b>Inspiration from antiquity, harmony and balance, idealized forms, clarity and simplicity, proportion, restrained emotion, reverence for form.</b>	Nicolas POUSSIN, Jacques-Louis DAVID, Lawrence ALMA-TADEMA...	
Allegorism	1650	1850	<b>Allegorism</b> uses visual <b>symbols</b> , such as a person, object, or event, to represent <b>abstract ideas, moral lessons, or spiritual truths</b> that are not explicitly stated. It communicates complex concepts in a deeper, layered way by personifying intangible qualities like <b>justice, virtue, or death</b> as tangible subjects. This technique requires <b>interpretation from the viewer</b> to fully understand the story or message behind the artwork's surface-level imagery.	Johannes VERMEER, Artemisia GENTILESCHI, Titian, Gustave COURBET...	
Academism	1750	1820	<b>Academism</b> focus on <b>Classical Tradition</b> : A focus on the art and architecture of antiquity, including elements of Neoclassicism and Romanticism. <b>Technical Mastery</b> : A high standard of technical skill and a "beautifully finished" style. <b>Subject Matter</b> : A preference for mythological, historical, and religious subjects that conveyed moral virtues and cultural ideals. <b>Rigorous Training</b> : A curriculum based on life drawing, anatomy studies, and adherence to academic principles.	William BOUGUEREAU, Alexandre CABANEL, Paul DELAROCHE...	
Romanticism	1780	1840	<b>Romanticism</b> was an artistic, literary, and intellectual movement that emphasized <b>emotion, imagination, individualism</b> , and a deep appreciation for nature. It emerged in the late 18th century as a reaction against the rigid rules of the preceding Neoclassical period, celebrating freedom from tradition and the unique subjective experience of the individual.	Fracisco GOYA, Theodore GERICAULT, J.M.W TURNER, John CONSTABLE...	
Orientalism	1810	1890	<b>Orientalism</b> refers to the representation of the East in Western art which often blurred the line between <b>fantasy and reality</b> . Orientalism disseminated a range of stereotypes associated with Eastern cultures most notably regarding a lack of "civilized" behavior and perceived <b>differences in morality, sexual practices, and character</b> of the inhabitants. Main features: <b>Harem, rich colors, eastern countries</b> representation.	Jean-Auguste-Dominique INGRES, William Holman HUNT, Jean-Leon GEROME, Eugene DELACROIX...	
Naturalism	1820	1890	<b>Naturalism</b> in art emphasizing the <b>accurate, objective depiction</b> of the visible world <b>without idealization or sentimentality</b> . It seeks to capture the subject in its <b>most lifelike</b> and unadorned state, often by studying and painting directly from nature and life. While related to the broader movement of Realism, naturalism is distinct in its focus on <b>precise visual detail</b> and a more scientific observation of reality.	John CONSTABLE, Camille COROT, Theodore ROUSSEAU, Thomas COLE...	

Realism	1840	1880	<p><b>Realism</b> was the <b>accurate, detailed, unembellished depiction</b> of nature or of contemporary life. Realism rejects imaginative idealization in favor of a close observation of outward appearances</p>	Gustave COURBET, Jean-Francois MILLET, Winslow HOMER, Ilya REPIN...	
Pre-Raphaelite	1850	1920	<p>The <b>Pre-Raphaelites</b> opposed the dominance of the British Royal Academy, which championed a narrow range of idealized or moral subjects and conventional definitions of beauty drawn from the early Italian Renaissance and Classical art. In contrast, the Pre-Raphaelites took inspiration from an <b>earlier (before Raphael) period</b>. They believed painters before the Renaissance provided a model for depicting <b>nature/human body realistically</b>, rather than idealistically, and that collective guilds of medieval craftspeople offered an alternative vision of art.</p> <p><b>Luminism</b> did not tend to depict nature as grand and imposing, nor does it strive to convey a sense of spectacular, awe-inspiring sublimity. Instead, Luminist paintings with their smaller size evoke a <b>quiet spirituality</b> based on closely observed natural phenomena, especially the <b>quality of light</b>. Luminist light is particularly distinct. It is often <b>cool and hard</b>, almost palpable. The painters use slight <b>tonal modulations</b>, and not brushstrokes, to create the effect of radiant light.</p>	Dante Gabriel ROSSETTI, William Holman HUNT, John Everett MILLAIS, Evelyn De MORGAN...	
Luminism	1850	1880	<p>The <b>Macchiaioli</b> were a group of Italian painters active in Tuscany. They strayed from antiquated conventions taught by the Italian art academies, and did much of their painting <b>outdoors</b> in order to capture <b>natural light, shade, and colour</b>. The Macchiaioli's group believed that areas of <b>light and shadow</b>, or "macchie" (literally patches or spots) were the chief components of a work of art. Their procedure juxtaposed spots of different colors (even relatively large at times) in such a way to contrast light and shade.</p>	George Caleb BINGHAM, Fitz Henry LANE, Martin Johnson HEADE, Albert BIERSTADT, Carleton E. WATKINS...	
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Native art	1850	-	<p><b>Native art</b> refers to the visual, functional, and symbolic creations of <b>Indigenous people</b>, which include a vast range of styles and mediums rooted in <b>cultural identity and traditions</b>. These artistic traditions serve as a means of communication, storytelling, and expressing cultural values, incorporating <b>natural materials</b> and <b>patterns</b> unique to <b>their environments and heritage</b>.</p>	Jaune Quick-to-See SMITH, Wendy RED STAR, Jeffrey GIBSON, Gloria PETYARRE, Emily Kame KNGWARREY...	
Naive art	1850	-	<p><b>Naive art</b> is an art genre created by <b>self-taught artists</b> with a <b>simplistic, untrained, and often childlike aesthetic</b>, characterized by a disregard for traditional artistic conventions like perspective and anatomy. Key features include direct emotional expression, <b>vivid colors</b>, and <b>straightforward compositions</b> inspired by <b>everyday life</b> or <b>cultural heritage</b>, making the art feel <b>authentic and raw</b>.</p>	Ferdinand CHEVAL, Henri ROUSSEAU, Niko PIROSMANI, Jose Rodriguez FUSTER...	
Impressionism	1860	1890	<p><b>Impressionism</b> was characterized by a concern with depicting the visual <b>impression of the moment</b>, especially in terms of the <b>shifting effect of light and color</b>. This style include small, <b>visible brushstrokes</b> that offer the bare impression of form, unblended colors and an emphasis on the accurate depiction of natural light.</p>	Claude MONET, Edgar DEGAS, Pierre-Auguste RENOIR, Camille PISSARO, Alfred SISLEY, John Singer SARGENT...	
Aestheticism	1860	1900	<p>Distinct from the Victorian period, <b>Aesthetic art</b> was characterized by <b>subdued colors, geometric designs, and simplified linear forms</b>. The movement took as its primary sources of inspiration Pre-Raphaelite painting's of flaming red haired beauties, medieval geometric designs, and Japanese motifs. Its adage "<b>art for art's sake</b> or <b>art for pleasure</b>," divorcing art from its traditional obligation to convey a moral or socio-political message. Instead, they focused on exploring color, form, and composition in the <b>pursuit of natural beauty</b>.</p>	James Whistler, Lord Frederic LEIGHTON, Oscar WILDE...	
Kitsch	1870	1950	<p>In art, <b>kitsch</b> refers to works considered <b>gaudy, overly sentimental, or trashy</b>, often characterized by <b>exaggerated aesthetics</b> and poor taste. Originating from the German word for "trash," kitsch draws from popular and commercial culture, serving as a contrast to more sophisticated art. While originally a derogatory term, kitsch is now also appreciated for its ironic, nostalgic, or even "so bad it's good" qualities, blurring the lines between high and low art, especially within movements like Pop Art.</p>	Margaret KEANE, Thomas KINKADEE, Odd NEDRUM (new kitsch)...	
Symbolism	1880	1910	<p><b>Symbolism</b> was a late 19th-century art movement of French and Belgian origin in <b>poetry</b> and other arts seeking to represent absolute truths symbolically through language and <b>metaphorical images</b>, mainly as a reaction against naturalism and realism. Mean features: <b>Ideas over Things, Spirituality and Mysticism</b></p>	Gustave MOREAU, Odilon REDON, Paul GAUGIN, Gustave KLIMT, Pierre PUVIS de CHAVANNES...	
Tonalism	1880	1920	<p><b>Tonalism</b> was an American art movement, flourishing from the 1880s to the early 20th century, characterized by its emphasis on <b>mood, atmosphere, and emotion</b> through <b>soft-edged forms, muted color palettes</b>, and closely related values</p>	Charle Warren EATON, George INNES, Leonard OCHTMAN, Albert Pinkham RYDER, James McNEILL WHISTLER...	

Art nouveau	1880	1910	<p><b>Art Nouveau</b> was aimed at <b>modernizing design</b>, seeking to escape the eclectic historical styles. Artists drew inspiration from both <b>organic and geometric</b> forms, evolving elegant designs that united flowing, <b>natural forms</b> resembling the <b>stems and blossoms of plants</b>. The <b>emphasis on linear contours</b> took precedence over color, which was usually represented with hues such as muted greens, browns, yellows, and blues. The movement was committed to <b>abolishing the traditional hierarchy of the arts</b>.</p> <p><b>Post-Impressionism</b> was an art movement lasting from about 1880 to 1920, characterized by its emphasis on <b>individual expression, symbolism, and emotion</b> rather than naturalistic depiction, moving beyond Impressionism's focus on fleeting light and color to explore deeper meanings through distorted forms, vivid, and often unnatural colors, and bold lines. Main Characteristics: <b>Symbolism and Emotion, Bold, Unnatural Colors, Distorted Forms and Abstract Shapes, Experimentation with Technique</b>.</p> <p><b>Pointillism</b> was a painting technique that involves applying small, <b>separate dots or points</b> of pure color to a canvas in a pattern or design, so that they <b>blend together</b> in the viewer's eye from a distance to form a complete image. This method relies on <b>scientific color theory and optical phenomena</b> to create vibrant and luminous effects, with Georges Seurat being one of the most famous pioneers of the style.</p> <p><b>Primitivism</b> in art was the appreciation and imitation of art from cultures or individuals considered "primitive," often reflecting a belief in the superiority of <b>simple, non-industrial life</b> over modern civilization. While providing a new aesthetic language for artists seeking an alternative to Western conventions, the concept is complex and problematic, often rooted in cultural appropriation and an idealized view of non-Western cultures that diminishes them to a lesser, "primitive" state.</p> <p><b>Modernismo</b> most commonly refers to the Catalan Art Nouveau movement in Spain, characterized by the use of historical and <b>Arab styles, rich curves, organic motifs, and decorative detail</b>, most famously seen in Barcelona's architecture by Antoni Gaudí. Alternatively, it can also be a Spanish term for Modernism, a broader global movement in art (late 19th to early 20th century) emphasizing <b>experimentation, abstraction, and a rejection</b> of traditional forms in favor of new, <b>self-conscious</b> ways of artistic expression.</p> <p><b>Art Deco</b> was a distinctive visual style characterized by <b>geometric shapes, symmetry, bold colors, luxurious materials, celebrating modernity, speed, and technology</b>.</p> <p><b>Expressionism</b> is focusing on the artist's <b>subjective emotions</b> and inner experiences rather than depicting objective reality. Using <b>bold, jarring colors, distorted forms, and dynamic brushwork</b>, expressionism aims to evoke moods and ideas by radically presenting the world from an <b>emotional perspective</b>. <u>Key Characteristics:</u> <b>Subjectivity</b> Over Objectivity, <b>Emotional Intensification</b>, artists use intense, non-naturalistic colors, dynamic brushstrokes to express strong emotions, inner turmoil, or spiritual states. <b>Distortion and Exaggeration</b>.</p> <p><b>Fauvism</b> was an art characterized by <b>bold, non-naturalistic colors, fierce brushstrokes and simplified forms</b>, emphasizing <b>subjective emotional expression</b> over realistic representation. Its radical goal is <b>separating color</b> from its descriptive, color could <b>project a mood</b>. The central artistic concern was the overall balance of the composition. Simplified forms and saturated colors drew attention to the inherent flatness of the canvas or paper within that pictorial space, each element played a specific role.</p> <p><b>Avant-garde</b> refers to <b>new, experimental or radical ideas</b> and techniques that push the boundaries of established norms. Its artists or works are <b>innovative, revolutionary, and ahead of their time</b>, often initially met with <b>controversy</b> but later influencing future art movements.</p> <p><b>Futurism</b> was an early 20th-century Italian art movement that celebrated <b>technology, speed, and industrial progress</b>, advocating for a violent break from the past. Futurist artists aimed to capture the dynamism and energy of modern life by portraying subjects like <b>machines and urban scenes</b> with <b>fragmented, overlapping forms and vibrant colors</b> to convey speed and motion. <u>Other aspect:</u> Ideological underpinnings by glorified war, violence, and nationalistic fervor, viewing war as a cleansing force for the world.</p> <p><b>Cubism</b> depicts subjects from <b>multiple viewpoints simultaneously</b> to represent their <b>complex three-dimensional forms</b> on a flat, two-dimensional canvas. Rather than using illusionistic realism, cubism <b>deconstructs and reassembles forms</b> into <b>geometric shapes and fragmented planes</b>, creating a more abstract and analytical portrayal of reality.</p>	<p>Gustav KLIMT, Hector GUIMARD, Victor HORTA, Alphonse MUCHA, Antoni GAUDI...</p> <p>Vincent Van GOGH, Paul Cezanne, Paul GAUGUIN, Henri De TOULOUSE-LAUTREC...</p> <p>Georges SEURAT, Theo Van RYSSELBERGHE, Paul SIGNAC, Henri-Edmond CROSS...</p> <p>Paul GAUGUIN, Ernst Ludwig KICHNER, Pablo PICASSO, Natalia GONCHAROVA...</p> <p>MARTINEZ Alfredo Ramos, GARCIA Joaquin Torres, CASAS Ramon, REVERON Armando, DA VEIGA GUIGNARD Alberto...</p> <p>Tamara De LEMPINSKA, CASSANDRE, Georges LEPAPE, ERTE...</p> <p>Edvard MUNCH, Egon SCHIELE, Chaim SOUTINE, Ernst Ludwig KIRCHNER...</p> <p>Andre DRAIN, Henry MATISSE, Maurice De VLAMINCK, Raoul DUFY, Georges BRAQUE...</p> <p>Kazimir MALEVICH, LARIONOV Mikhail, GONCHAROVA Natalia, BARONOV-ROSSINE Vladimir...</p> <p>Giacomo BALLA, Umberto BOCCIONI, Carlo CARRA, Gino SEVERINI...</p> <p>Pablo PICASSO, Georges BRAQUE, Fernand LEGER, Juan GRIS, Jean METZINGER...</p>
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Vorticism	1910	1915	<b>Vorticism</b> was a short-lived British art movement that captured the <b>raw energy of modern</b> , machine age, <b>industrial life</b> through <b>abstract compositions featuring sharp lines and bold colors</b> . Influenced by Cubism and Futurism, Vorticists aimed to break from traditional, sentimental art by creating art that reflected the dynamism and fragmentation of the machine age. The term " <b>vortex</b> " was used to describe the <b>intense, creative energy</b> of the modern urban environment and the movement itself.	Wyndham LEWIS, Jacob EPSTEIN, David BOMBERG, Jessica DISMORR...	
Synchronism	1910	1925	<b>Synchronism</b> was an early 20th-century American abstract art movement that aimed to create art where color was the primary element, much like how notes form a <b>musical composition</b> . The artists created synchronisms which are abstract paintings based on <b>color scales and rhythms</b> , intending for the visual work to evoke the complex sensations of music and using color to <b>express form</b> rather than line or atmospheric perspective.	Staton MacDONALD-WRIGHT, Morgan RUSSELL, Thomas Hart BENTON, Stuart DAVIS...	
Orphism	1910	1915	<b>Orphism</b> was an abstract art style focused on vibrant color and light, developed by Robert and Sonia Delaunay. The movement's name, coined by French poet Guillaume Apollinaire, references the mythical musician Orpheus, symbolizing the art's <b>lyrical, harmonious, and non-objective qualities</b> . Orphism explored how abstract color and geometric forms could evoke the <b>dynamism and sensory energy of modern life</b> , creating a <b>visual equivalent to music</b> .	Robert and Sophia DELAUNAY, Franz MARC, Frantisek KUPKA...	
Dadaism	1915	1925	<b>Dadaism</b> was an anti-art movement that used <b>absurdity, irrationality</b> and chance to protest the logic and societal norms that led to the horrors of World War I. The movement rejected traditional art, favoring " <b>readymades</b> " (found objects presented as art), <b>irreverence, collage</b> and performance, with the goal of <b>shocking and challenging</b> the public's understanding of art and reality.	Francis PICABIA, Marcel DUCHAMP, Man RAY, Hans HARP, Hannah HOCH...	
Constructivism	1915	1935	<b>Constructivism</b> was an art movement that emerged after the 1917 Revolution, rejecting traditional art in favor of <b>geometric shapes, industrial materials, and functional designs</b> to serve the <b>new communist society</b> . Artists, functioning as <b>engineers</b> , aimed to replace intuitive "composition" with scientific "construction," creating objects for <b>mass production</b> rejecting individualism and utilitarian social purpose rather than subjective emotional expression.	Vladimir TATLIN, El LISSITZKY, Laszlo MOHOLY-NAGY, Lyubov POPOVA...	
Suprematism	1915	1930	<b>Suprematism</b> is a Russian abstract art movement that emphasizes the supremacy of <b>pure feeling and perception</b> over representational art. Its style is defined by its use of <b>simple, flat geometric shapes</b> (like squares and circles) and <b>bold colors</b> arranged on <b>white backgrounds</b> to convey ideas of <b>infinity, transcendence</b> , and a new <b>non-objective reality</b> . It aimed to create an <b>autonomous visual language</b> divorced from nature and the physical world, intended to be a fundamental, universal form of expression.	Kazimir MALEVICH, Alexander RODCHENKO, Olga ROZANOVA, Ivan PUNI...	
Social realism	1920	1960	<b>Social realism</b> was characterized by realistic depictions of <b>everyday life</b> and the <b>struggles of ordinary people</b> , particularly the working class, to expose <b>social injustices</b> and call for reform. Emerging in the early 20th century, it often features themes of <b>poverty, labor exploitation, and inequality</b> , aiming to raise public consciousness and advocate for socioeconomic change through accessible, often politically charged artwork.	Jacob LAWRENCE, DEYNEKA Aleksander, WRONBLEWSKI Andrzej, OROZCO Jpse Clemente...	
Precisionism	1920	1940	<b>Precisionism</b> was an American art style characterized by <b>clean, sharp lines</b> and <b>geometric/smooth forms</b> that depicted <b>industrial and architectural subjects</b> with impersonal clarity and a focus on modern machinery and urban landscapes. Influenced by European movements like Cubism, it emphasized precise detail and abstracted forms, often <b>leaving out human presence</b> to celebrate the aesthetic of modernity and progress.	Charles SHEELER, Charles DEMUTH, Paul STRANG, Margaret BOURKE-WHITE, Joseph STELLA, Georgia O'KEEFE...	
Muralism	1920	1960	<b>Muralism</b> creates <b>large-scale artworks</b> directly onto walls and other permanent structures, often to convey significant <b>social, political, and historical messages</b> , and to <b>foster community identity</b> . Originating in early 20th-century Mexico as a <b>post-revolutionary effort to educate and unite the public</b> , it became a powerful tool for social commentary and a way to make art accessible outside of museums and galleries.	Diego RIVERA, Jose OROZCO, David SIQUEIROS, Rufino TAMAYO...	
New objectivity	1920	1945	<b>The New Objectivity</b> (Neue Sachlichkeit) was a German art movement in the 1920s, rising from the ashes of World War I, that rejected Expressionism's emotionalism for a <b>stark, unsentimental</b> , and often <b>satirical depiction</b> of reality, focusing on the <b>disillusionment, social problems</b> and <b>decadent aspects</b> of Weimar Republic Germany.	Max BECKMAN, Otto DIX, George GROSZ, Georg SCHOLZ, Jeanne MAMMEN...	
Harlem renaissance	1920	1950	<b>The Harlem Renaissance</b> is an art movement where African American artists used creative expression to celebrate <b>black culture, challenge racial stereotypes</b> and express a new sense of <b>racial identity and pride</b> . It was a "flowering of black creativity" <b>centered in Harlem</b> , New York, but with a national and international reach, that reshaped the narrative of black life in America through diverse artistic styles and themes.	Augusta SAVAGE, Archibald MOTLEY, Aaron DOUGLAS, Lois Mailou JONES, Jacob LAWRENCE, Beauford DELANEY...	

Magic realism	1925	-	<b>Magic realism</b> in art presents a realistic, observable world but <b>incorporates fantastical, inexplicable, or mysterious elements</b> as if they were ordinary, <b>blurring the lines between reality and the supernatural</b> . The style emphasizes the strangeness of everyday life through hyper-detailed, often eerie, and uncanny imagery rather than escapist fantasy.	Franz ROH, George TOOKER, Andrew WYETH, Edward HOPPER, Albert Carel WILLINK, Andrea KOWCH...
Art Brut or Outsider art	1930	-	<b>Art brut</b> refers to creative works made by people operating <b>outside the traditional art world</b> whose work is characterized by pure, uninhibited spontaneity and expression without concern for academic standards, competition, or market success. <b>Key aspects: Unconventional creators, spontaneity and emotion, rejection of academic works, "raw" aesthetics.</b>	Jean DUBUFFET, Judith SCOTT, Henry DARGER, WOLFI Adolph, SCHUTZ Dana...
Surrealism	1930	-	<b>Surrealism</b> seeks to unlock the power of the <b>unconscious mind</b> , emphasizing <b>irrationality, dreams</b> , and the unexpected to create art that challenges reality. Its art is defined as "pure psychic automatism" of thought, free from reason and conventional aesthetics. <b>Key features: Dreamlike imagery, distorted forms, juxtaposition of unrelated objects</b> , and use of <b>spontaneous techniques</b> like automatic drawing to bypass rational control.	Jean BRETON, Joan MIRO, Rene MAGRITTE, Salvator DALI, Andre MASSON...
Regionalism	1930	1945	<b>Regionalism</b> was an American art movement from the 1930s and 40s that focused on <b>realist, figurative depictions of rural and small-town North-American life</b> , rejecting European abstract art in favor of scenes from the nation's "heartland". Its artist created reassuring images of <b>American virtue, community, and agricultural life</b> during the Great Depression.	Grant WOOD, Thomas Hart BENTON, John Steuart CURRY, Norman ROCKWELL, Jean-Paul LEMIEUX...
Concrete art	1930	1960	<b>Concrete art</b> is a purely abstract art movement, that emphasizes <b>geometric shapes and colors</b> and <b>lacks any reference to the natural world</b> , symbolism, or emotion. It aims to create works from " <b>pure plastic elements</b> "— <b>line, plane, and color</b> —based on <b>mathematical or scientific principles</b> , rather than from observed reality. The art refers only to itself and its own creation, representing thoughts, <b>mental construction</b> and concepts in a tangible form without any subjective or symbolic meaning.	Theo Van DOESBURG, Max BILL, Piet MONDRIAN, Lygia CLARK, Richard Paul LOHSE...
Abstract art	1940	-	<b>Abstract art</b> is a global art form that does not attempt to accurately represent the visual reality of the world, but instead uses <b>shapes, colors, forms and gestural marks</b> to achieve its effect. This <b>non-objective approach</b> emphasizes the elements of art themselves like color, line, and texture to create a unique visual experience, evoking <b>emotions or intellectual responses from the viewer</b> rather than portraying recognizable subjects. Some abstract movements clearly defined separately: Art informel, Abstract expressionism, Tachism....	Henry MOORE, Mark BRADFORD, Julie MERHETU, David SMITH...
Tachism	1940	1960	<b>Tachism</b> was a post-World War II French style of abstract painting, characterized by <b>spontaneous, gestural</b> application of paint to create informal <b>spots, stains, and splashes of color</b> . It is considered the European equivalent to American Abstract Expressionism, particularly action painting, focusing on the <b>intuitive expression of emotion</b> and the <b>physical act of painting</b> through methods like dripping, splattering, and pouring paint.	WOLS, Hans HARTUNG, Serge POLIAKOFF, Georges MATHIEU, Jean FAUTRIER...
Art informel	1945	1960	<b>Art informel</b> is a broad European art movement from the 1940s and 1950s characterized by <b>expressive, gestural abstraction</b> that rejected traditional artistic forms, <b>emphasizing process, spontaneity, and raw emotion</b> to confront the aftermath of World War II. It's considered the European counterpart to American Abstract Expressionism.	Jean FAUTRIER, Georges MATHIEU, Jean-Paul RIOPELLE, Alberto BURRI, Karel APPEL, Asger JORN, Jean DUBUFFET....
Abstract expressionism	1945	1965	<b>Abstract Expressionism</b> was a post-World War II American art movement characterized by <b>non-objective, emotionally charged</b> paintings that emphasize the <b>artist's spontaneous gestures and inner feelings</b> rather than realistic depictions. Originating in New York it shifted the art world's focus from Paris to the U.S. by rejecting traditional representational art in favor of <b>large-scale works</b> born from <b>improvisation</b> and <b>internal experiences</b> .	Jackson POLLOCK, Willem De KOONING, Mark ROTHKO, Lee KRASNER...
Figurative art	1945	-	<b>Figurative art</b> is any artwork created <b>after 1945</b> (just for a reference) and not belong other well recognized movement as Hyper realism, Cubism, Surrealism... that depicts real-world objects, people and places in a <b>recognizable way</b> , often retaining strong references to <b>reality</b> . It is a form of <b>representational art</b> and can range from realistic to semi-abstract, contrasting with abstract art which is non-representational. Common subjects include the <b>human figure, animals, landscapes, and still life</b> .	ZENG Fanzhi, PRINCE Richard, PARTY Nicolas, BOAFO Amoako, CONDO George...
Geometric art	1945	-	<b>Geometric art</b> is an abstract art form that uses <b>mathematically defined shapes</b> like circles, squares and triangles to create <b>non-representational compositions</b> that emphasize precision, balance, and harmony. It often features <b>repeating patterns and symmetry</b> to communicate ideas about <b>space, balance, or even spirituality</b> , and it has been embraced across many cultures and historical periods, from ancient Greece to the modern digital age.	Robert MANGOLD, Felipe FONTAINE, Riszky RACH, LI Wenguang, Benedict ROS...



Neo-impressionism	1945	-	<b>Neo-Impressionism</b> is a personal definition for artworks and artists born after 1945 that took Impressionism's main characteristics and applied them with their modern vision, touch, materials and techniques, redefining/enlarging the scope of impressionism canon. To <u>not confuse with</u> Post-impressionisms movements like pointillism, fauvism...	Matthew WONG, Harold ANCART, Paul KENTON, Lucas ARRUDA, Maria KREYN...	
Spatialism	1950	1980	<b>Spatialism</b> aims to synthesize <b>color, sound, movement, space and time</b> into a new form of art that transcends traditional artistic boundaries. It embraces <b>modernity, science, and technology</b> , seeking to go beyond the limitations of a flat canvas by creating actual <b>space and voids</b> . Fontana's iconic works, like his slashed canvases, are a direct manifestation of Spatialism's core idea: Breaking the plane of the artwork to reveal and engage with the <b>infinite dimension of space</b> .	Lucio FONTANA, Enrico CASTELLANI, Alberto BURRI, Enrico DONATI, Agostino BONALUMI...	
Kinetic art	1950	-	<b>Kinetic art</b> is any art that includes <b>motion as a key element</b> , using elements like motors, wind, or viewer interaction to create movement, or the illusion of it through optical effects. The word "kinetic" comes from the Greek word kinesis, meaning "movement". This form of art can incorporate <b>mechanical components, light</b> , and even <b>robotic elements</b> , transforming traditional, static art forms into <b>dynamic, evolving systems</b> .	Marcel DUCHAMP, Naum GABO, Alexander CALDER, Victor VASARELY, Bridget RILEY...	
Post-painterly abstraction	1955	1965	<b>Post-painterly abstraction</b> was a 1960s movement reacting against the subjective, gestural, and emotional styles of abstract expressionism, instead emphasizing <b>formal qualities</b> like <b>clear color fields, defined shapes, and flatter, two-dimensional surfaces</b> to create a more intellectual and austere aesthetic. It encompasses styles such as <b>color field painting</b> and <b>hard-edge painting</b> , featuring techniques that <b>eliminate visible brushstrokes</b> for a more <b>impersonal and optically</b> engaging experience.	Sam FRANCIS, John FERREN, Ellsworth KELLY, Kenneth NOLAN, Helen Frankenthaler, Morris LOUIS...	
Pop art	1955	1980	<b>Pop art</b> is an art movement that recontextualizes imagery from <b>popular culture</b> , such as <b>advertising, comics, and everyday objects</b> , to create new and often ironic works of fine art. Emerging in post-WWII Britain and the United States, the movement's artists used <b>accessible, mass-produced visuals</b> to challenge traditional notions of art, connect with a wider audience, and comment on <b>consumerism and mass media</b> .	Andy WARHOL, Roy LICHTENSTEIN, James ROSENQUIST, Claes OLDENBURG, Eduardo PAOLOZZI...	
Minimalism	1960	1970	<b>Minimalism</b> emphasizes <b>extreme simplicity</b> in form and content, using <b>basic geometric shapes, industrial materials and repetitive elements</b> to strip away all non-essential features. A reaction against abstract expressionism, minimalism focuses on the <b>artwork's pure physical presence</b> and its interaction with the surrounding space. The meaning is found in the direct relationship between the viewer, the object, and the context, famously summarized by Frank Stella's phrase, "What you see is what you see".	Carl ANDRE, Dan FLAVIN, Richard SERRA, Frank STELLA, Sol LEWITT, Agnes MARTIN...	
Lowbrow art	1960	1980	<b>Lowbrow art</b> was an underground, <b>self-taught often humorous</b> art movement that originated in Los Angeles in the late 1960s and 1970s, drawing from pop culture, comic books and Kustom Kulture to create a style distinct from the mainstream art world it was often opposed to. Also known as pop surrealism, it incorporates influences from <b>underground comix, hot rod culture, and punk music, using popular icons</b> in a <b>satirical and rebellious</b> way to challenge traditional art's elitism.	Robert WILLIAMS, Ron ENGLISH, Mark RYDEN, Konan LIM, Ray CEASAR...	
Conceptual art	1960	-	<b>Conceptual art</b> is an art movement where the <b>concept or idea behind the work is more important</b> than the finished object or aesthetic appeal. Emerging in the 1960s, it challenges traditional notions of art by prioritizing <b>thought, process, and meaning</b> over traditional skills, materials, or form. Conceptual artists use various media, including text, photography, video, performance, and found objects, to convey their ideas, sometimes even creating no physical object at all.	Joseph KOSUTH, Yoko ONO, Hans HAACKE, Marina ABRAMOVIC, Dan GRAHAM...	
Light and space	1960	1985	<b>Light and Space</b> refers to a 1960s Southern California art movement focused on creating experiential artworks that use light to alter viewers' <b>perceptions of space and reality</b> . Characterized by its use of <b>geometric abstraction, minimalist installations, and innovative technologies</b> , the movement emphasizes the viewer's <b>sensory experience</b> over the traditional art object, blurring lines between the <b>physical and the ephemeral</b> .	James TURRELL, Robert IRWIN, Mary CORSE, Larry BELL, Fred EVERSLEY...	
Feminist art	1960	-	<b>Feminist art</b> is a broad, evolving art movement to challenge <b>gender inequality, patriarchal structures and the historical exclusion of women</b> artists from the male-dominated art world. It advocates for <b>women's perspectives and rights</b> , often by redefining artistic mediums, highlighting female experiences and <b>critiquing traditional gender</b> roles and power imbalances. Feminist art utilizes various styles and media, including performance, textiles, and installation, to provoke dialogue, raise awareness, and <b>drive social and cultural change</b> .	Judy CHICAGO, Miriam SCHAPIRO, Barbara KRUGER, Carolee SCHNEEMANN, Jenny HOLZER, Hannah WILKE...	
Op art	1965	-	<b>Op art</b> (Optical Art) is an abstract art style that uses <b>precise geometric patterns and colors</b> to create <b>optical illusions</b> , making viewers <b>perceive movement, vibration, or other distortions</b> . The meaning is to <b>"trick the eye"</b> through sophisticated compositions that engage the viewer's perceptual processes, giving the impression of <b>three-dimensionality, swelling, or flashing patterns</b> .	Victor VASARELY, Bridget RILEY, Jesus Raphael SOTO, Josef ALBERS...	

Pattern & Decoration	1965	1985	<b>Pattern and Decoration (P&amp;D)</b> was an American art movement that rejected the minimalist and conceptual art of the time by reintroducing <b>ornamentation, pattern, and decorative motifs</b> into art. The movement embraced traditionally marginalized forms and sources, such as <b>feminine domestic crafts, textiles</b> , and non-Western art, to challenge the male-dominated canons of high art and emphasize <b>aesthetic pleasure</b> .	Joyce KOZLOFF, Miriam SCHAPIRO, Valerie JAUDON, Robert KUSHNER, Kim MacCONNEL...	
Hyper realism	1965	-	<b>Hyper realism</b> creates artworks with such <b>meticulous details and precision</b> that they become indistinguishable from photographs and often appear more tangible than the original subjects. It builds upon photorealism by using <b>photography as a reference</b> point to construct a new, simulated reality with <b>enhanced details, textures, lighting and emotional depth</b> , blurring the line between fact and fiction.	Carlos BRUSCIANELLI, Zac LEE, Ralph GOINGS, Audrey FLACK, Carole FEUERMAN, Vija CELMINS...	
Street art	1965	-	<b>Street art</b> is visual art created in <b>public locations</b> like buildings and streets, ranging from <b>graffiti and murals to stencils, stickers, installations, and yarn bombing</b> . It serves as a form of public expression, often with a <b>social or political message, challenging norms of public space</b> and corporate messaging. While sometimes unsanctioned or illegal, street art is increasingly recognized and valued as an art form, with techniques and motivations as diverse as the artists who create it.	BANSKY, Shepard FAIREY, Keith HARING, JR, Lady PINK, Blek Le RAT, Alexandre ORION...	
Arte povera	1965	1975	<b>Arte Povera</b> (Poor art) was an Italian art movement that emphasized the use of <b>simple, everyday or "poor"</b> materials such as <b>earth, rocks, fabric, and natural elements</b> to create artworks. The movement <b>critiqued</b> post-war consumerism, the commercialization of art and Italy's rapid industrialization by contrasting raw, natural materials with modern, industrial ones. It also explored concepts like <b>materiality, process</b> and the relationship between <b>art and life</b> , moving beyond traditional painting to embrace conceptual and performance-based work.	Germano CELANT, Giovanni ANSLEMO, Jannis KOUNELLIS, Marisa MERZ, Michelangelo PISTOLETTO...	
Fantasy art	1965	-	<b>Fantasy art</b> is a broad genre of art characterized by its depiction of <b>imaginary worlds, mystical themes and supernatural elements</b> , often inspired by <b>mythology, folklore, and fantasy literature</b> . It typically employs a representational and naturalistic style to create <b>dreamlike or otherworldly</b> scenes, including <b>fantastical creatures, impossible architecture and magical</b> scenarios that transcend the constraints of reality.	HUANG Yuxing, CALLEJA Jordi, PAN Dehai, YUSKAVAGE Lisa, ROKKAKU Ayako...	
Maximalism	1970	-	<b>Maximalism</b> is an aesthetic characterized by <b>excess, abundance and extravagance</b> , directly contrasting with the minimalist "less is more" philosophy. It involves <b>layering bold colors, intricate patterns, diverse textures</b> and various objects to create a rich, detailed and <b>sensory-rich work or space</b> . This style celebrates <b>complexity and ornamentation</b> and its influence can be seen in various art forms, interior design and fashion.	DING Yi, Jocelyn HOBBIIE, Amir H. FATTAH, Ibrahim MAHAMA, Alia ALI...	
Neo-expressionism	1980	-	<b>Neo-expressionism</b> is a late 20th-century art movement characterized by a return to figurative painting, <b>bold and vivid colors, raw and expressive brushwork</b> and the exploration of <b>intense emotional and narrative themes</b> . Emerging as a rejection of the cool detachment of Minimalism and Conceptual Art, it drew inspiration from German Expressionism and incorporated elements of <b>popular culture, history and mythology</b> to create art with both <b>emotional depth</b> and broad references.	Georg BASELITZ, Jean-Michel BASQUIAT, Julian SCHNABEL, Eric FISCHL, Anselm KIEFER...	
Digital art	1990	-	<b>Digital art</b> uses digital technologies like <b>software, computers and electronic devices</b> , to create artworks encompassing a wide range of forms including <b>digital paintings, NFT, illustrations, 3D models, animations and video</b> . It can either fully embody digital technology as a medium, exploring its unique characteristics like interactivity and perfect duplicability or use it as a tool for production, such as in digital photography or 3D printing.	Mike WINKELMANN, Stepan RYABCHENKO, Kyle LAMBERT, Tamiko THIEL, PAK, Tyler HOBBS...	